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III.—COMIC TERMINATIONS IN ARISTOPHANES

PART V.

VERBS

-ύλλω

Verbs in -ύλλω are found chiefly in comedy. With the exception of *μυστύλλω* they do not occur in epic poetry at all. They are colloquial words, sometimes low and vulgar, and even coarse and obscene, e. g., *μύλλω* (= *βινέω*) Lat. *molō, coeo*, *δερμύλλω* (= *δέφω*) *excorio*, *σαπύλλω* 'wag the tail,' 'fawn upon,' *στωμύλλω* 'babble,' 'chatter,' 'gabble,' onomatopoetic words like *βδύλλω* 'funk,' *βρύλλω* from *βρῦ*, a child's cry for drink, and *μοιμύλλω* 'suck,' etc.¹ This more or less vulgar character of verbs in -ύλλω, together with the close similarity between the verbal ending -ύλλω and the diminutive suffix -υλλος, gave rise to the opinion² that such verbs were diminutives, in spite of Priscian's denial³ of the existence of diminutive verbs in Greek. It is easy to assume that a verb in -ύλλω is derived from a dim. in -υλλος, especially when the former has a meaning somewhat akin to that of diminutives.⁴ But the fact is that most verbs in -ύλλω are derivatives in *λω* from adjectives in -ύλος,⁵ or other stems in -υλ-, just as the verbal endings -άλλω, -έλλω, -ίλλω and -όλλω come from -άλλω, -έλλω, -ίλλω and -όλλω.⁶ A few remain that in the present state of our knowledge can not be accounted for in this way. These are comic and colloquial forms, arising perhaps from analogy. *ἐξαπατύλλω*, for example, may be regarded as coming from a diminutive form in

¹ Cf. Neil on Ar. Eq. 224, 1144.

² See Lobeck, Proleg. 125, Schwabe, De Diminut. Graec. et Lat. p. 27, and most editors on Ar. Ach. 657, Eq. 224, Pac. 465, etc.

³ Keil II, 431.

⁴ See Grimm, Deutsche Gram.² III 662. One may compare such frequentative verbs in English as *nibble* from *nip*, *tipple* from *tip*, *gobble* from *gob*, *dabble* from *dab*, etc.

⁵ E. g., *αἰμύλος αἰμύλλω*, *καμπύλος καμπύλλω*, *στρογγύλος στρογγύλλω*, *στωμύλος στωμύλλω*.

⁶ The diminutives in -υλος or (with gemination of λ) -υλλος that are derived from appellatives are, on the other hand, very rare.

-υλλος, just as ἡβυλλιάω is derived from *ἡβύλλιον. Debrunner,⁷ however, suggests that ἐξαπατύλλω was made to conform to the pattern of αἰμύλλω which has the same meaning,⁸ and that so also was σαπύλλω which is likewise explained as being equivalent to ἀπατάω. Debrunner says further that the low word δερμύλλω (from δέρμα) may have been influenced in its formation by μύλλω.

This coarse and vulgar suffix has a comic force in the following words :

ἐξαπατύλλω Ach. 657, Eq. 1144, 'gull,' 'humbug,' 'bamboozle,' in place of ἐξαπατάω.⁹ Compare σαπύλλω Rhinthon fr. 24 Kb. This may be the Dorian form of θηπύλλω;¹⁰ if so, see Hesychius: θήπων· ἐξαπατών, κολακεύων, θαυμάζων, also θήπει· ψεύδεται, and θηπητής· ἀπατεών. Hesychius explains σαπύλλειν by means of σαίνειν.

ἡβυλλιάω Ran. 516, Pherecr. 108, 29. Like ἡβάω from ἡβη, so ἡβυλλιάω is made from an assumed form ἡβύλλιον with the same verbal ending -άω. The diminutive here is hypocoristic, and is used to arouse passion. Cf. Comic Termin. Part I, pp. 19 f.

ὀγκύλλομαι Pac. 465 is coarser than ὀγκόομαι. 'How high and mighty you are !' 'What damnable conceit !' ὀγκύλον· σεμνόν, γαῦρον, Hesych.

βδύλλω Eq. 224, Lys. 354, from βδέω. The form in -ύλλω is even more vulgar than the primitive word. Compare ἐγχέζω in Vesp. 627 for a similar usage.

βρύλλω (Eq. 1126) = ὑποπίνω, ἐκ μιμήσεως τῆς τῶν παίδων φωνῆς, Symmachus ap. schol. 'Sip,' 'tipple,' 'guzzle.' It is the childish¹¹ old Demus who uses βρύλλω here.

κοικύλλω Th. 852 and μοιμύλλω adesp. 1080, apparently reduplicated forms,¹² and στωυύλλω¹³ deserve mention here because they belong almost exclusively to comedy.

* σπερχύλλω, implied in σπερχυλλάδην adesp. 30, in place of σπέρχομαι.

⁷Indoger. Forsch. XXI 98.

⁸See the fifth ὑπόθεσις to Aristophanes' Plutus.

⁹'Befool'—'befuddle' is not a sufficiently accurate translation. Sharpley compares 'swill'—'swizzle.'

¹⁰Cf. Ahrens, Dial. Dor. pp. 66 f.

¹¹Cf. vss. 715 f., 726, 823, etc.

¹²Cf. Leo Meyer, Griech. Etym. II 239, (445), IV 390, 444.

¹³Ach. 579, Eq. 1376, Nub. 1003, Pac. 995, Th. 1073, 1074, Ran. 1071, 1310, κατα- Th. 461, Ran. 1160.

-ύττω

πλανύττω Av. 3 "a comic alteration or extension of πλανάομαι," says the scholiast. With it van Leeuwen compares verbs in -ύλλω, and it is true that some verbs in -ύττω, like those in -ύλλω, have a homely and vulgar meaning, e. g., -μύττω, βδελύττομαι, μορμολύττομαι, ἐγγλύσσω, ποιφύσσω, σκαρδαμύττω, and forms like γρύττω, ψύττω, βρύττω, χανύσσω, φρύττω, βορβορύττω, that make their appearance late. δωρύττομαι in Theocr. 7, 43 Debrunner¹⁴ regards as a comic formation like πλανύττω, made perhaps in imitation of it. Most editors, however, including Ahrens, refer to Gregory of Corinth¹⁵ who says that it is the Doric form of δωρέομαι.

-άττω

λαιμάττω Eccl. 1178,¹⁶ 'guzzle,' from λαιμός 'throat,' 'gullet,' may have been formed on the analogy of κανάττω,¹⁷ and δρυμάττω adesp. 986 (cf. δρύπτω) may perhaps have been formed on the analogy of σπαράττω, as Debrunner suggests,¹⁸ but that a comic force lies in the suffix in these words is not sufficiently clear.

-ιάω

The denominative suffix -ιάω, though used at first without specific meaning, as the examples from Homer given by von der Pfordten, Griech. Denom. S. 16 f. show, came later to have in a large group of verbs a definite significance: it denoted sickness, usually sickness of the body, e. g., ὀφθαλμιάω 'suffer from eye-sickness,' φθισιάω 'be consumptive,' βουλιμιάω 'suffering from ravenous hunger,' ναυτιάω 'be seasick,' λιθιάω 'suffer from the stone,' ιλιγγιάω 'be dizzy.' Some verbs in -ιάω have the same force, e. g., ποδαγράω 'have gout in the feet,' μελαγχολάω 'be melancholy-mad.' With this meaning of disease the suffix became productive in the hands of the comic poets; they employed it to designate various new disorders and maladies, chiefly mental, of their own creation. Attached to some stems -ιάω carried with it the meaning 'sick for' in the

¹⁴ I. F. XXI 242 f. See also van Herwerden, Lex. s. v. δωρύττεσθαι.

¹⁵ Dial. Dor. § 110.

¹⁶ See also Herond. 6, 97.

¹⁷ Eur. Cycl. 157, Ar. Eq. 105, Eupol. 272.

¹⁸ S. 225, cf. S. 220: Nun hängte sich wegen λατάσσω und πατάσσω die Bedeutung des Lärmens oder lärmenden Schlagens an -άσσω, was durch primäre Verba wie ἀράσσω, denominative wie κανάσσω, jedenfalls auch durch den Klang von -άσσω gefördert wurde.

sense of 'pining, longing, languishing for,' that is to say, it expressed a morbid desire, as in the words *μαθητιάω*, *σοφιστιάω*, *कुसीάω*, *μαστιγιάω*. In the course of time the quality of morbidity was lost, the desire alone remained, and thus arose the class of desiderative verbs in *-ιάω*.

Comic uses of the ending occur in the following words:

σιβυλλιάω Eq. 61 'I have the Sibyl-craze,' 'I have gone daft on oracles,' denotes a mental malady, and must be distinguished from *σιβυλλαίνω* 'I am inspired and prophesy like a Sibyl,' which is explained in Diod. 4, 66 fin. by the word *ἐνθεάζω*. Compare *κορυβαντιάω* 'I am Corybant-mad,' 'I have Corybantic frenzy,' in Vesp. 8, a word that seems to be used familiarly in Plat. Crit. 54 D, Ion 533 E, 536 C, Symp. 215 E, Longin. 5, 1, Pliny 11, 54.

λοφάω Pac. 1211. The scholiast points out that Aristophanes here coined a verb in *-άω* that would indicate a disease, "crestache" (Rogers), "plume-onia" (Sharpley), on the analogy of *ὕδεριάω* 'I have the dropsy,' *ποδαγράω* 'I have gout in the feet,' *σπληνιάω* 'I am splenetic.' The proper use of *λοφάω* in the sense of 'grow a crest,' like *κομάω* 'wear long hair,' *γενειάω* 'grow a beard,' is found in Babr. 88, 4.

μελλονικιάω Av. 640 'I have the Niky-dilly-dallies' (Forman), a disease marked by doubts, hesitations, and delays, cf. Thuc. 6, 25, 1.

βεμβικιάω Av. 1465. In place of *βεμβικίζω* Aristophanes used *ποιέω βεμβικίαν* 'give him the spinning sickness,' that is, by lashing him with a scourge as boys whip tops (*βέμβικες*), cf. Callim. Epigr. 1, 9.

μαθητιάω Nub. 183 'I am pining for knowledge,' 'I have an itch for information, a passion for philosophy,' is formed like *οὐρητιάω* and *χελητιάω* which seem to have been more or less common. Note the impatience of Strepsiades to satisfy his great desire.

σοφιστιάω Eubulid. 1 'yearn for the sophist's art,' 'long to be a sophist,' must indicate a similar craving.

σωκρατιάω Ar. Av. 1282 'I have the Socrates-mania.' The desire for homoeoteleuton may be partly responsible for this new formation.

βινητιάω Lys. 715. This word reveals the malady among the women which has caused Lysistrata so much trouble and anxiety. By reason of its vulgarity it comes as a surprise and a contrast after the lofty language of the parodies from Euripides just preceding (706-7, 713). It is found also in Plat. Com. 174, 21 (conj.) and

in adesp. 13; ὑποβιν. Menand. 462, cf. adesp. 887. σκοτοβινιάω Ach. 1221 is a comic formation made so as to correspond to σκοτοδινιάω in 1219. See a somewhat similar jingle in πίνειν and βινεῖν in Ran. 740.

Two words like βινητιάω in meaning may be appended here: γαλιάω adesp. 967 'have the cat-sickness,' comically formed from γαλῆ, and κυσιάω adesp. 1061 'be sick for the κυσός.'

μαστιγιάω Eupol. 429 'I am pining for the lash.' μαστιγιᾶν = τὸ δεῖσθαι μαστίγων, Pollux. Compare κουριάω Pherecr. 30, similarly explained by Pollux as equivalent to δέομαι κουρᾶς.

κλανσιάω Ar. Pl. 1099. κλανσιᾶ = κλανμάτων δεῖται (Mein.), 'wants to weep,' 'craves a cudgeling.'

-ίζω

The great frequency of verbs in -ίζω in comedy is a matter of common observation.¹⁹ Many of them belonged to the *sermo familiaris*, others are inventions of the comic poets, who did not hesitate to transform any noun and even a prepositional phrase into a verb by means of this suffix. In these comic formations the fun lies almost entirely in the body of the word; yet since the verbal ending -ίζω is the means by which such expressions are made into verbs, it may perhaps be given credit for a small fraction of the comic effect. Hence the more conspicuous examples deserve mention here: παπ-πιζω (from πάππας) Vesp. 609 'she papas me,' 'she calls me papa,' πατερίζω (πατήρ) Vesp. 652 'do not father me,' 'do not call me father,' βακίζω (Βάκισ) Pac. 1072 'stop your everlasting talk about Bacis,' καρδαμίζω (κάρδαμον) Th. 617 'chatter about cresses,' δημίζω (δημος) Vesp. 699 'to be forever talking of the people, the dear people,' ἐντριωνίζω (τρία, Τριτογενής) Eq. 1189 'to third with water,'²⁰ κατατριακοντουτίζω (τριακοντούτις) Eq. 1391 'to be-thirty-year them,' διασκανδικίζω (σκάνδιξ) Eq. 19 'do not fill me full of pot-herbs,' τίζω (τί) Ar. fr. 871 'to be forever asking why,' ιηπαιωνίζω (ιῆ παιάν or παιών) Eq. 408 'to cry ιῆ παιών,' ἀμφιανακτίζω (ἀμφὶ ἄνακτα) Cratin. 67, Ar. fr. 59 'to sing ἀμφὶ ἄνακτα,' σκορακίζω (ἐς κόρακας) adesp. 1147 'to bid one go to perdition.' See also Apolloph. 4, Araros 7, Eupol. 2, Ar. Lys. 587, etc.

¹⁹ Helbing, Gram. der Sept., S. 125, says that in Aristophanes and the comic fragments there are about 500 of them that are rarely met elsewhere.

²⁰ "The Threician Pallas threeified it."—Walsh.

A similar situation exists in the case of the factitive suffix -όω. With it some ridiculous words are coined for the comic effect, a small part of which may likewise be attributed to the ending, e. g., ἐγκοισυρόω (Κοισύρα) Nub. 48 'to Coesyrafy,' διαλφιστόω²¹ (ἄλφιστον) Nub. 669 'to barley-meal,' 'to fill full of barley meal,' ἐνασπιδόω (ἄσπης) Ach. 368 'to ensnare,' δελφακόομαι (δέλφαξ) Ach. 786 'to come to pigness' (cf. ἀνδρόομαι, ἐξανδρόομαι), φιλιπιδόω²² (Φιλιππίδης) conj. in Alexis 144 'you have been made into a veritable Philippides, i. e., you are as thin as Philippides.'

Varia

δοκικῶ Hermipp. 12. Used in place of δοκῶ to ridicule the barbarian language of Hyperbolus' mother. See Hesych. s. v., Meineke Hist. Crit. Com. Graec. 94, Lobeck Proleg. 148. Compare ἀσπακάζομαι adesp. 953.

ἀναχνοινθῆ Ach. 791 in place of the correct form ἀναχνοιάδδῃ²³ was perhaps due, as Starkie suggests, to assimilation to the preceding παχυνθῆ. This verb ἀναχνοιαίνομαι is a ἄπαξ εἰρημένον. In a somewhat similar way, for the sake of the assonance and with comic intent, Aristophanes used the middle voice of ῥέγκω Eq. 115, χαίρω Pac. 291, and χέζω Eq. 1057,²⁴ instead of the active, and in Eq. 456 contrary to the common practice²⁵ he contracted κολάσει, the future middle of κολάζω, into κολᾶ in order to make a pun with κόλοις. So also Cicero with comic intent made the hybrid word *facteon* in Att. I, 16, 13 after the fashion of the Greek verbal φιλοσοφητέον just preceding it, in place of the Latin gerundive form.

ADVERBS

Ἄττικηρῶς Alexis 213 is comic for Ἄττικῶς, the ending -ηρῶς being borrowed from μοχθηρῶς, λυπηρῶς, or some such word with this ending that fits in the context and gives the poet's meaning.²⁶

δωροδοκιστί Eq. 996. The adverbial ending -ιστί is borrowed

²¹ Cf. *dapino* (*daps*) Plaut. Capt. 897, "I'll dinner you till doomsday, if it's true."—Lindsay.

²² Cf. *charmido* (*Charmides*) and *decharmido*, Plaut. Trin. 977.

²³ The Attic equivalent is ἀναχνοιάδῃ.

²⁴ These passages were discussed in Comic Terminations, Part I, p. 16.

²⁵ Cf. κολάσσομαι Theopomp. Com. 27, κολάσεται Plat. Rep. 575 D, Luc. Jup. Conf. 18 fin., κολάσσεσθε Xen. Hell. 1, 7, 19, over against κολωμένους Ar. Vesp. 244, the only other instance of the contraction of this form.

²⁶ Cf. Schweighäuser on Ath. 4, 137 d.

from the familiar designations of the different modes in music, e. g., *Δωριστί*, *Λυδιστί*, *Φρυγιστί*, *Ἰαστί*, in order to make the newly invented mode *δωροδοκιστί* (from *δωροδοκέω* 'take bribes'), the only key to which Cleon would tune his lyre. For this coinage the poet prepares us by his previous use of *Δωριστί* (from *δῶρα* 'bribes') in vs. 989.

μήχι Eubul. 23 is formed from *μή* on the analogy of *ναίχι* from *ναί* and of *οὐχί* from *οὐ*.²⁷ Kock thinks that Eubulus coined it in sport. Similarly *ναιδαμῶς* adesp. 1086, after the fashion of *οὐδαμῶς* and *μηδαμῶς*.

INTERJECTIONS

The termination *-αξ* was coarse and vulgar in interjections as well as in nicknames.²⁸ This was due in part to the feeling in antiquity that ξ was a harsh and ugly sound.²⁹ In comedy *-αξ* was used both as a comic extension of interjections already in existence and as a formative suffix for the creation of new interjections. The tragic exclamation of pain or surprise *παπαι* which is found in nearly a score of passages in tragedy was lengthened to *παπαιάξ* in Lys. 924, Vesp. 235, and in Euripides' satyr-drama *Cyclops* 153. With *παπαιάξ* Cinesias and old Silenus, both ridiculous figures, give expression to their delight upon the (partial) satisfaction of their desires. This adaptation of a tragic³⁰ word to comic uses by the addition of the vulgar ending *-αξ* is worthy of notice. So also *βαβαί*³¹ is lengthened to *βαβαιάξ* in Ach. 64, 1142, Pac. 248, Lys. 312, Ran. 63, and Plat. Com. 46, and *ιατταραι*³² is extended to *ιατταραιάξ* in Eq. 1, Th. 945.³³

Other interjections in *-αξ* are:

βομβάξ Th. 45, coined in imitation of the sound of the servant's solemn and pretentious utterance, for the purpose of ridiculing it. It is with the even more derisive ejaculation *βομβαλοβομβάξ*, a kind of reduplication of the mock-majestic *βομβάξ*, that Mnesilochus in-

²⁷ Bekker Anecd. 108, 14.

²⁸ See Comic Terminations, Part I, pp. 42 f.

²⁹ See Philodemus *περὶ ποιημάτων* in Fleck. Jahrb. Suppl. 17, 239, Cicero Orator 153, Varro fr. 113, St. Augustine Principia Dialecticae 6 f.

³⁰ Where *παπαι* occurs in comedy, viz., Ach. 1214, Lys. 215, Pl. 220, parody lies near at hand.

³¹ Achaeus fr. 28 and often in Plato.

³² Eq. 1, Ran. 649, cf. Th. 223.

³³ Most editors retain the MS reading *ιαππαπαιάξ* in Th. 945.

interrupts the recitation of Agathon's servant again in vs. 48. *Bombax* is found in Plautus in Pseud. 365.

εὐράξ πατάξ Av. 1258, an exclamation used by Peithetaerus in driving Iris away, perhaps like "shoo! shoo!" It is no doubt an onomatopoetic invention. ἐπίφθεγμα τάχους is the comment of the scholiast.

πάξ Diph. 96, Menand. Ἐπιτρ. 517 (Koerte), Herondas 7, 114, Plaut. M. G. 808, Stich. 772, Ter. Haut. 291, 717, = τέλος ἔχει (Hesych.), "enough!"

πνππάξ adesp. 1130, "bravo!" See Plato Euthyd. 303 A.

Euaχ Plaut. Bacch. 247, 724, Curc. 97, Cas. 835, Men. 127, "hurrah!", a cry of exultation. Found in Plautus only, but derived no doubt from his Greek sources.

ἰππαπαῖ Eq. 602. τὸ δὲ ἰππαπαῖ ἔπαιξε παρὰ τὸ ῥνππαπαῖ [Ran. 1073] εἰρηκῶς ὡς ἐπὶ ἰππων. ἔστι δὲ τὸ ῥνππαπαῖ ἐπιφώνημα ναυτικόν (scholiast).

The following imitative expressions may be added here:

κοάξ Ran. 209 f., together with βρεκεκεκέξ, is an imitation of the croaking of frogs.

παππάξ, παπαπαππάξ, Nub. 390, 391. ὀνοματοποιεῖται δὲ ἡ λέξις κατὰ μίμησιν τοῦ τῶν πορδῶν ἤχου.

ADDENDA

παιδισκάριον adesp. 25 (Demianczuk). For this multiplication of diminutive suffixes see Comic Termin. Part I, pp. 11 f.

Ἀφροδιταρίδιον Plat. Com. 3 (Dem.), a double diminutive of endearment,³⁴ the endearment being further emphasized by γλυκύτατον, 'my dearest little Aphrodittikins, my sweetie.'

ἀνθρωπάριον Eupol. 26 (Dem.), a dim. of contempt.³⁵ Cf. γυναικάριον Diocl. 11 K.

πνγίδιον Ach. 638. For 'tiptoe' is substituted 'tiptail,' and that too in the diminutive form. A dim. of mild contempt, used in a sportive mood.

μειρακύλλιον Menand. Fab. Incert. II, 33 (Koerte), in ridicule and contempt.

πρίων Ach. 36 'Mr. Buyer,' a character name made from the imperative πρίω. τοῦτο παιδιὰ καλεῖται, says the scholiast, ἀπὸ γὰρ τοῦ πρίω ῥήματος ὄνομα τὸ πρίων, and Hesychius explains πρίων as equivalent to ἀγοράζων.

³⁴ See Com. Term. I, 19 f.

³⁵ Ibid. 26 f.

πέων (from πέος) implied in Πεονίδης,³⁶ Lys. 852, the patronymic being formed to resemble the deme-name Παιονίδα. παίζει πρὸς τὸ πέος, ὡς ἀπὸ δήμου τινός (scholiast).

Καρδοπίων Vesp. 1178, from κάρδοπος.

Καμπυλίων (from καμπύλος), the title of comedies of Eubulus and Araros; cf. Ἀγκυλίων (from ἀγκύλος), the name of plays of Eubulus and Alexis.

Μαρψίας Ach. 702, from the stem of the epic and poetic μάρπτω and the nickname-forming suffix -ίας, has the meaning of μάρπτις 'plunderer,' 'robber,' but the appearance of a proper name. It is therefore a coined character name with its etymological signification emphasized, 'Mr. Graball.' It is the name of a parasite in Eupol. 166 and the name of a dog in CIG. 4, 8185 a. It is not found elsewhere. In a similar way Aristophanes plays upon the meaning of the familiar name Κτησίας in Ach. 839.

Σταμνίας Ran. 22, 'Old Beerbarrel,' a character name from στάμνος. See Class. Phil. II, 462. Compare κοτύλων (from κοτύλη 'cup') Plut. Anton. ch. 18 fin., nickname of the toper Varius.

Σατυρίας (from Σάτυρος) the title of a comedy of Anaxandrides. μαστιγίας Eq. 1228, Ran. 501, Lys. 1240, Philem. 145, Diph. 97, Menand. Ἐπιτρ. 573, Σαμ. 109, Περικειρ. 134, Κολ. 83 (Koerte), Hipparch. 1, Philippid. 9, adesp. 487 (Ko.), adesp. 15 (Dem.), monost. 365 (Mein.), = δοῦλος ὁ δι' ἀμάρτημα μαστιζόμενος (Suidas). Found also in Soph. fr. 306, Plat. Gorg. 524 C, Dem. 20, 131, Theophr. Char. 28.

στιγματίας Lys. 331, Cratin. 333, Hermipp. 63, Eupol. 159, 276.³⁷ οἱ δὲ στιζόμενοι στιγματαῖαι καὶ στίγῳνες, ὥσπερ οἱ μαστιγούμενοι μαστιγῖαι, Poll. 3, 79, cf. Eust. 1542, 48. Ψευδοστιγματίας is the name of a play of Nicostratus. Naevius has a comedy called *Stigmatias*.

ληματίας³⁸ Ran. 494 is explained by Suidas with the words φρονηματίας, μεγαλόφρων, γεννάδας.

Γόργασος Ach. 1131, formed from γοργός, which underlies Γοργώ, in order to refer to the image of the Gorgon on Lamachus' shield. It is made with the name-forming suffix³⁹ seen in Ἰππασος, Δάμασος,

³⁶ This reading is derived from the scholium.

³⁷ It occurs also in Asius 1, Xen. Hell. 5, 3, 24.

³⁸ The reading found in a scholium and in Suidas (cf. also Hesych. and Phot.) in preference to the verb-form ληματιάς in the MSS.

³⁹ Cf. Fick u. Bechtel, Griech. Personennamen, S. 23. Γόργασος occurs in Paus. 4, 3, 10; 4, 30, 3, used seriously as a proper name.

Πήγασος, Ἑλασος, Ἑρασος, Νίκασος. For Aristophanes' fondness for this form of expression *Λάμαχον τὸν Γοργάσου*, compare *Διώνυσος υἱὸς Σταμνίου* Ran. 22, *Ἀντίμαχον τὸν Ψακάδος* Ach. 1150, *πατὴρ Καννίου* Vesp. 151, *τὸν Σέλλον* 325, cf. 1267, and see Hermipp. 42, Phryn. Com. 53.

Κύβδασος Plat. Com. 174 is formed like *Γόργασος*. *Κύβδασος* from *κύβδα* (κύπτω) and *Λόρδων*⁴⁰ from *λορδός* are obscene names of opposite meaning, coined by Plato.

Ἀνθράκω conj. Ach. 612, a character name made up of *ἄνθραξ* 'charcoal' and the ending -υλλος used as a name-forming suffix.⁴¹ It is very appropriate to the context. *Anthrax* is a cook in Plautus' *Aulularia*.

εἰδομαλίδης Alcae. Com. 37, Alcae. Lyr. 150 Bergk (*εἶδος, μῆλον*) 'son of a rouge pot,' *ἐρευνθόμενος δηλαδὴ κορικώτερον*. See Bergk on Alcae. Lyr. fr. 150, who compares *ῥεθομαλίδης* and *ἰδομαλίδης*. The word was probably employed by the lyric poet Alcaeus rather than by the comic poet of the same name.

σατύρα adesp. 1374, used of a courtesan, is the feminine of *σάτυρος* in the sense of a lewd and lustful fellow, hence a 'she-satyr,' 'satyress.' Cf. *Silena ac satura* in Lucret. 4, 1169.

ἀνδρικός Anaxandrid. 1 (Dem.). See A. J. P. XXXI, 436-41, especially 440.

ἀριστητικός conj. Eupol. 7. (Dem.). See A. J. P. XXXI, 441.

λογιστικός Menand. *Ἐπιτρ.* 541 (Koerte). An adjective ending in -ικός is fitting in the mouth of this slave (Onesimus) turned philosopher. Note his Epicurean philosophy and other moralizing, pretentiously set forth immediately afterwards (vss. 544 f.). It is Onesimus too who uses *ἀστικός* (or *τοπαστικός*) 340, *προνοητικός* 344, and *παρα[κτι]κῶς* 361. With one exception, *τραγικός* 585, he employs all the forms in -ικός that are found in this play.

προδοτίστερος adesp. 1124 K. See A. J. P. XXXIX, 183.

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⁴⁰ Casaubon's correction for *Δόρδων*.

⁴¹ Fick u. Bechtel, Gr. Pers. S. 27.